



announces

in

LIFE'S DARN FUNNY

A DALLAS M. FITZGERALD production

METRO PICTURES
CORPORATION

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J.E.D. MEADOR

Director of
Advertising & Publicity

Adapted for the screen by

Mary G. Hana and

Arthur D. Ripley. ✓

JUL 27 1921

VIOLA DANA in *Life's Darn Funny*

A LOVE STORY OF TWO HEARTS AND TWO ARTS

MAIL CAMPAIGN

Send This Post Card a Week Before Showing of Picture

Dear Madam:

Did you read the charming Saturday Evening Post story "Caretakers Within," by Christine Jope Slade, some time ago, we wonder? You are sure to be interested in the news that the story has been adapted by Metro into a picture, "Life's Darn Funny," that has all the glamor and appeal of the original.

But imagine who has the starring role! No less a personality than blithe Viola Dana. For anyone who has seen her act, that is sufficient. The combination is clinching.

"Life's Darn Funny" is coming to our theatre on We know you will not care to miss it.

Courteously yours,

And This Letter Two Days Before Your Showing

Dear Madam:

More than one person has had occasion to explain "Life's Darn Funny." Sometimes when one is stumbling into a pit of darkness, when the notorious silver lining turns gray, and all is lost—suddenly the unexpected happens.

Zoe Robert, the artist in "Life's Darn Funny," about which we wrote you a few days ago, discovers this more than once. She is to make her debut, which may insure her fame and recognition as a violinist, when a little thing like the lack of a dress threatens disaster. In comes a stranger and designs a costume for her. And again, when her furniture is being carried off by creditors, and she pawns her Stradivarius on the eve of a second concert, something saves her.

It is an unusual picture, and Viola Dana is at her best in it. You will surely enjoy it.

Courteously yours,

Besides the Scene Cuts

You will find a number of star cuts of Viola Dana that will prove serviceable in getting people's attention in the newspapers, run separately or in conjunction with the publicity, advance and review stories contained in this exploitation book.



VIOLA DANA in a Scene from LIFE'S DARN FUNNY

Two-Column Scene Cut or Mat No. 64-C

For Your Program

VIOLA DANA in "Life's Darn Funny"

The Cast:

Zoe Robert.....Viola Dana
Clay Warwick.Gareth Hughes
Miss Dellaroc....Eva Gordon
Gwendolyn Miles
Kathleen O'Connor

Prince Karamazov
Mark Fenton

Every time circumstances came to a desperate pass and brought little temperamental Zoe Robert, the violinist, to such straits that life didn't seem worth living, something happened and presto! the road was clear. Just as if some imp were trying to prove that "Life's Darn Funny." See Viola Dana in the picture of this name. There's a laugh every minute there isn't a thrill.



VIOLA DANA in a Scene
from LIFE'S DARN FUNNY
One-Column Scene Cut or Mat
No. 64-A

A DALLAS M. FITZGERALD PRODUCTION
for Metro Pictures Corporation. Adapted and Scenario-ized by Molly Parro and Arthur D. Ripley from The Saturday Evening Post Story "Caretakers Within," by Christine Jope Slade. Photography by John Arnold. Technical Director, A. F. Mantz.

Catch Phrases

for Advertising Use:

- Showing that art in a garret may make good magazine reading, but is tough on healthy appetites.
- Where a little violinist sees the world at her feet.
- A picture of two artists who thought they could make good in business.
- Demonstrating that with a little pluck even an unappreciative public may be won over.
- How several impoverished artists finally connected with good coin of the realm.
- Making evident the old sayings that "you never can tell" and also that "Life's Darn Funny".
- A romance of two odd persons—a painter and a violinist—both of them broke.

and Teaser Paragraphs

for Program or Newspaper Notices:

HER WHOLE CAREER was in pawn. Just at the thresho'd of the future, with rose-colored peeps of prosperity to beguile her fancy, Zoe Robert discovered that a little thing—the lack of a suitable dress to wear—was going to keep her into obscurity. It stunned her. Everything was in readiness and she was to make her concert debut as a violinist. But she didn't have a cent to buy a decent dress. She started to cry. Then—. But see what happened to her in "Life's Darn Funny," a Dallas M. Fitzgerald Production for Metro, starring Viola Dana, now showing at the.....Theatre.

THE CREDITORS WANTED MONEY. Not a strange thing; in keeping with the ways of the tribe of creditors. They were right, too, considering the fact that Zoe Robert, whose forte was playing the violin and not business, had ordered bolt after bolt of expensive material. But more, she had ordered it under another name. They came, they saw, they prepared to remove the furniture. And Zoe—Zoe bee-lined for the pawn-broker and pawned her Stradivarius. She saved the furniture, for it was not hers. See how the lack of her violin did not prevent her from storming the gates of art and winning recognition, in "Life's Darn Funny," starring Viola Dana, at the.....Theatre.

MUSIC HATH CHARMS to soothe the breasts of even the most hardened and cynical of critics. The Prince had come to this country in search of genuine art but was inclined to poopoo at everything offered him. He could see nothing in anything. Then he heard rumors of a little girl living in obscure lodgings. He would go to see her. And see her he did. When he asked her to play for him he learned that her Stradivarius was in hock. What happened to a little Cinderella girl after the Prince told her she was a wonderful artist, is told in "Life's Darn Funny," a Dallas M. Fitzgerald Production for Metro, starring Viola Dana, now playing at the.....Theatre.

VIOLA DANA in *Life's Darn Funny*

A LOVE STORY OF TWO HEARTS AND TWO ARTS

The Story

"**B**OHEMIA," said the late James Huneker, "is not a state of the soul; it's a state of the pocketbook."

It is the state in which Zoe Robert and Clay Warwick live; a state in which the pocketbook is always flat. Born Bohemians both, they have consecrated their lives to art. They "starve, feast, despair"—and dream of the chateaux in Spain that they will purchase when recognition comes. Meanwhile they can't pay their bills.

Clay is ousted from his studio by a landlady who fails to see the logic of permitting a young man to spend his days in painting stuff that nobody buys. Sick of soul, he wanders the streets. But there's compensation in being an artist, even if it doesn't come in a weekly pay envelope. A beautiful painting, a sculpture, a bit of music, and the artist is enriched. It is a bit of music this time that arouses Clay Warwick to a sense of spiritual wealth. As he passes a lodging house, he hears a violin, played superbly. He obtains a room there and listens hungrily to playing that is food and drink to him.

But one day the violin stops suddenly. There are strangled sobs. Clay goes to the room, where he hears the sobbing and finds a pretty little girl huddled on a couch, weeping in black despair. It is Zoe Robert.

Zoe, a French girl, had come to New York, high in hope of a hearing. Her chance has come; she is signed to give a concert. But her money has given out. She has no gown fit to wear. Clay has materials that his models used in the past and he designs a gown for Zoe to be made from those materials. The exquisite creation helps considerably toward the success of Zoe's debut. She makes a great many friends. Among them is a prima donna, who, leaving on a tour, asks Zoe to take care of her apartment while she was gone.

Zoe, excited by the new change in fortune, has her worldly ambitions stirred. She thinks that Clay is a genius as a gown designer and urges him into partnership in making gowns that will express the personality of the wearers. Zoe recklessly orders the most expensive materials for the gowns, charging them to the prima donna's account. Gowns are sold, but the wealthy patrons are slow to pay. The creditors of the firm of Warwick and Robert become pressing.

Zoe ignores the black financial clouds. She has been engaged to play at a concert in a leading hotel. Prince Nicholas Karamozov, an international musical authority whose word is said to make or break the reputation of artists, is to attend.

Shortly before the concert, she is awakened from her dream by the hard fact of having a moving van call at the apartment with an attachment on the furniture. It will never do to have the prima donna's furniture removed and Zoe dashes out to pawn her violin—a Stradivarius.

The situation is momentarily saved. And better things are promised, as Clay has found a collector who recognizes the worth of his paintings and has offered to buy the whole lot. But the concert is scheduled for that afternoon, and, no matter what the future holds, Zoe sees no way of playing, as she can't get her violin out of pawn. A stranger has called to see her and he suggests he might be of assistance. He redeems the violin. The stranger is Prince Karamozov and the prince, hearing Zoe play, decides she has real genius. Her second concert is a sensational triumph.

The two artists, Zoe and Clay, rich in their success, bid farewell to Bohemia, embarking on a lifelong matrimonial cruise.



VIOLA DANA in a Scene from *LIFE'S DARN FUNNY*
One-Column Scene Cut or Mat No. 64-B

"Make Them Laugh, Make Them Cry, Make Them Wait"

CHARLES READE, the novelist, said there were just three rules for writing a successful story—"to make them laugh, make them cry and make them wait." The rules seem to have been made to describe the emotional effect of "*Life's Darn Funny*"; the almost constant gurgle of mirth that swells contagiously through an audience, the heart tug that draws tears to the eyes, and the intense suspense as the audience waits to see what will happen next.

It's all there for you—the tragi-comedy called life. And it's the sort of life that people like to see screened; life which, whatever else it does, does not afford a single dull moment, a life of high aspirations, daring risks, baffling problems, merry escapades, tender romance and swift breathless success.

You can count on the emotional appeal of the story just as surely as you can count on the drawing power of the little star, Viola Dana. Everyone knows Viola Dana; her name is enough to carry the picture to success. She's the big number of your advertising. But people want to know what her newest picture is like. And it's up to you to tell them, and, in telling them, to emphasize the emotional power of the production.

You will find the material for this sort of exploitation in the publicity stories, the teaser advertising, the catch phrases, the scene cuts, the stunts, the posters, the advertising cuts in this book.

In addition to the star and the "laugh-cry-wait" value of her vehicle, there is big box-office importance in the fact that you have as your foundation a story that was published in *The Saturday Evening Post*, the magazine whose fiction reaches the greatest number of readers in the country. The *Saturday Evening Post* seems to have had an almost uncanny genius for finding just the sort of a story that appeals to the widest audience. Metro has taken the pick of these stories for motion picture purposes. They are the best stories on the market and their unfailing success has justified Metro's selection.



VIOLA DANA in a Scene from *LIFE'S DARN FUNNY*

Two-Column Scene Cut or Mat No. 64-D

YOU'LL FIND —

the scene cuts presented in this book invaluable in your publicity campaign. Order them by the size and number indicated and get them into the newspaper offices well in advance of showing. They are of the proper screen for clear newspaper reproduction and will prove great aids in your general exploitation. Arrange with the photoplay editors to have them used in conjunction with your publicity stories.

VIOLA DANA in *Life's Darn Funny*

A LOVE STORY OF TWO HEARTS AND TWO ARTS

EXPLOITATION

MAKE THE STREETS YOUR SHOW PLACE

In every American city there are romantic little hearts that are yearning for the days of the troubadours; they complain that there is not enough "beauty and strangeness" about life, they sigh for the picturesqueness of European streets, streets that are used as a community parlor, bedroom and bath, with life a sort of motion picture show in itself.

You are a showman and it's your job to supply a show that will attract the passing crowds and lead them on to your box-office. Make the street your show place in advance of and during the presentation of your picture. Gratify the yearnings of romantic little hearts for "beauty and strangeness." Bring back the days of the troubadours.

All over Southern Europe you will find men and women walking along the streets who will burst into song just out of sheer lightness of heart; you will find the streets full of volunteer entertainers. In the streets of London there are so many of these modern minstrels that they seldom attract more than passing notice.

The absence of this feature in American life affords you your big opportunity in exploitation. You've got a wide field of rich soil that has been left almost untouched. Plant the seed of stunt publicity and reap the harvest.

In "Life's Darn Funny," your stunts should follow the big general themes of the picture—music, painting and clothes.

THE WANDERING GIRL AND HER VIOLIN

The musical end of the exploitation might be worked in its most simple form by having a girl violinist playing popular melodies in the streets at crowded centers and distributing throwaways adver-

tising the production. In the evenings at show time she could play in front of the theatre.

This idea might be elaborated by having two or three extra instruments, or, at its biggest, a jazz band. Remember the old Cohan dictum, "You can't do any business if you haven't got a band." But don't take it too seriously. A band is a great business getter, but you will find a single girl violinist can work wonders.

HOW TO TIE UP WITH MUSIC STORES

In connection with the throwaways, it would be a good idea to have them cut out in the shape of a violin. In getting these cut-outs made you probably will be able to obtain the co-operation of some music store with which you could arrange to split the advertising costs.

Music stores should be one of your principal centers of tie-up advertising. There shouldn't be a store in your town that fails to take advantage of the possibilities of co-operating on this story of a girl musician's love. Perhaps you may be able to find a store or an individual in your town who owns a real Stradivarius violin, a violin of the sort used by the heroine of the story. If you can obtain the loan of such an instrument, it should be a prominent part of your lobby display.

Or take up the exploitation of some popular song. Arrange with the music store for a big drive on a particular number that would be appropriate for "Life's Darn Funny," a song, for instance, such as "Ain't We Got Fun?", with its words that fit the story closely—"Every morning, every evening, ain't we got fun? Not much money, but, oh, honey, ain't we got fun? The rent's unpaid dear—we haven't a bus, but smiles were made, dear, for people like us," etc. Have

the music company supply a singer to put the song across in your theatre at the showing or to sing it in the lobby or through a megaphone in front of your theatre.

In Addition to this Three-column Scene Cut

You will find in this press book cuts of smaller sizes suitable for newspaper reproduction. Have them placed with your publicity stories.



VIOLA DANA in a Scene from LIFE'S DARN FUNNY

Three-Column Scene Cut or Mat No. 64-E

GET THE ARMY AND NAVY INTERESTED

The music end of your publicity also gives an opportunity for tie-ups with army, navy and marine corps recruiting campaigns. The three services are continuing their enlistment drives with all the fervor of a year ago. And the three services always have bands that draw crowds.

Agree to let them play at your theatre, allowing a three-minute recruiting talk, in exchange for the privilege of having their recruiting posters carry advertising about the town in service automobiles, reading: "See 'Life's Darn Funny' at the..... Theatre (name date). See the U. S. Army (Navy, Marine Corps) at any time."

VIOLA DANA in Life's Darn Funny

A LOVE STORY OF TWO HEARTS AND TWO ARTS

STUNTS

STUNT WITH A DISPOSSESSED PAINTER

An art stunt that you could repeat was unconsciously developed recently in New York. An artist had been dispossessed from his boarding house room, a room which, in the way of artists, he called his studio. He was an industrious painter and had a big collection of unsold works. When dispossessed, the painter, his paintings and his furniture were landed in the street. He had no place to take them himself, so he stayed in the street with them.

Get the newspapers notified through underground channels, and, with the artist in the street, bag and baggage, let him tell of his troubles, remarking that "life's darn funny." Whether the story gets across or not, you can, on the following day, label the paintings with your "Life's Darn Funny" advertising, your artist sitting there inciting curiosity.

DRESS A GIRL MODEL ON YOUR STAGE

Your stunt would be to advertise a contest to be held at your theatre along with the showing of "Life's Darn Funny." A girl in negligee should serve as the model. You supply the silks and chiffons. Dress designers should compete to see which one can manipulate the draperies about the girl's figure in such a way as to produce the most beautiful gown. Obtain women as socially prominent as possible to act as judges.

Stew or a Stradivarius?

Zoe needed the violin — a real Stradivarius — for the concert that meant success. But then there was the board bill; and the habit of eating is hard to break



VIOLA DANA in LIFE'S DARN FUNNY

depicts what came of Zoe's choice between meals and music

From CHRISTINE JOPE SLADE'S story, "Caretakers Within" in *The Saturday Evening Post*

ADAPTED BY MOLLY PARRO AND ARTHUR D. RIPLEY

A DALLAS FITZGERALD PRODUCTION

Above—Two-Col. Ad Cut or Mat No. 64-CC

A Love-Song

on a violin; the yearning melody of youth, coming from behind the rickety door of a furnished room . . .



VIOLA DANA in LIFE'S DARN FUNNY

portrays the rest of the romance with extraordinary charm

From CHRISTINE JOPE SLADE'S *Saturday Evening Post* story, "Caretakers Within" Adapted by Molly Parro and Arthur D. Ripley

A DALLAS FITZGERALD PRODUCTION

One-Col. Ad Cut or Mat No. 64-AA

ADS

Young Ideas

are often mad gambling to gain success at a single throw



VIOLA DANA in LIFE'S DARN FUNNY

enacts what happened to a girl who listened to a boy with an idea as young as they

From CHRISTINE JOPE SLADE'S *Saturday Evening Post* story, "Caretakers Within" Adapted by Molly Parro and Arthur D. Ripley

A DALLAS FITZGERALD PRODUCTION

One-Col. Ad Cut or Mat No. 64-BB

Below—Two-Col. Ad Cut or Mat No. 64-DD

Pinning his Faith to Her

was more than a figure of speech; their great gamble was Zoe's success in the gown she had dreamed and he had made come true

You ought to meet Zoe — which is just another name for



Viola DANA in LIFE'S DARN FUNNY

ACCESSORIES



FOR YOUR LOBBY: Two 22x28's hand colored. Six art-colored 11x14's, and ten sepia prints.

FOR YOUR BILLING: One smashing 24-sheet. One arresting six-sheet. Two compelling three-sheets. Two splendid one-sheets. Window Card of half-sheet size, cut-out.

FOR YOUR NEWSPAPERS: A mine of publicity matter prepared by trained newspaper men. Advance and Review stories for your dramatic editors. Prepared matter for your program. Scene-Cuts in varieties of one three-column, two two-column, and two one-column cuts. Procurable in either mat or electro form. Star cuts in two-column and one-column sizes, obtainable in mat or electro. Ad Cuts for the newspapers, two two-column, and two one-column ads. Teaser Advertising Aids and Catch-Phrases.

FOR GENERAL EXPLOITATION: A cut-out Herald, in two colors with synopsis of the story and scenes from the play. Complete exploitation campaign outlined by experts.

VIOLA DANA in *Life's Darn Funny*

A LOVE STORY OF TWO HEARTS AND TWO ARTS

Advance and Review Stories

Below is the advance story for your newspaper. Have it used during the week before showing of picture. Use it in conjunction with a star or screen cut.

After the picture has been shown, many new patrons can be gained through the use of this review story below, as some people await a reviewer's verdict on a picture. Use the day after.



VIOLA DANA

One-Column Star Cut or Mat No. 64-F

VIOLA DANA AS A GOWNLESS ARTIST

Scintillating Star in "*Life's Darn Funny*," from Saturday Evening Post story

Viola Dana, the effervescent little Metro star whose work on the screen is a thing of undiluted joy, will be seen at the Theatre on for a run of days, in her latest picture, "*Life's Darn Funny*," a Dallas M. Fitzgerald production adapted from the Saturday Evening Post story, "*Caretakers Within*" by Christine Joep Slade.

Nearly everybody sometimes in his life has occasion to say apropos of some unusual experience that takes one completely by surprise, "*Life's Darn Funny*." And it is. You will think so in this picture when you see Zoe Robert, the ambitious but struggling violinist who is about to launch on her career with a recital, when she discovers the lack of a gown may prevent her debut. As luck would have it, another artist, Clay Warwick, painter by profession and landlady-dodger by necessity, hears her weeping, comes on the scene and designs a stunning frock for her. Both later go into the costume designing business, hoping to gain some money, but things go wrong continually. Always at the eleventh hour something propitious intervenes, and in the end both are launched successfully on their artistic careers.

Viola Dana has the part of little Zoe, and opposite her is Gareth Hughes, the youthful brilliant actor, as Clay Warwick, the painter. Mr. Hughes consented to delay work on his own pictures so as to play this part. Other members of the supporting cast are Eva Gordon, Kathleen O'Connor and Mark Fenton.

Molly Parro and Arthur D. Ripley adapted the story to the screen. John Arnold photographed the picture, and the art settings were designed and executed by A. F. Mantz.

From all accounts in other cities, this picture is performed with consummate skill and abounds with the sort of interest and surprises that keep audience, continually on the que vive.

PUBLIC PLEASED WITH VIOLA DANA

First Showing of "*Life's Darn Funny*" Reveals Tremendous Human Interest Element

When an audience of picturegoers becomes thoroughly engrossed with the action of the screen, so absorbed that everything else is as nothing, and when as one person it breaks forth into applause—then, you can say that there's something exceptional about the picture.

That's just what can be said about "*Life's Darn Funny*," the Dallas M. Fitzgerald production for Metro, which had its first showing yesterday at the Theatre, and which proved as entertaining and exciting a picture as has been seen in this city in a long time.

Two things contributed to this. The most important was the scintillating, dashing performance given by Viola Dana as Zoe Robert, the struggling little violinist, whose plans of storming the artistic world repeatedly go wrong.



One-Col. Star Cut or Mat No. 64-G

and whose efforts to place a fellow-artist on the highway of success finally come to fruition.

The second element in the picture's favor is that it is an adaption from the Saturday Evening Post story, "*Caretakers Within*," by Christine Joep Slade, which delighted readers all over the land.

The story tells of Zoe Robert's attempt to get some of the elusive gold dollars by establishing a dressmaking establishment, to help herself and Clay Warwick, a painter, during a lean period in their lives. Disaster dogs their steps, and they are ready to give up the fight, when a renowned art critic enters the scene and utters the open sesame words that mean achievement for them.

Molly Parro and Arthur D. Ripley adapted the story for the screen. The photography is by John Arnold and the art direction by A. F. Mantz. The supporting cast includes Gareth Hughes, Eva Gordon, Kathleen O'Connor and Mark Fenton.

PUBLICITY

Popular Gareth Hughes Heads Viola Dana's Supporting Cast

Gareth Hughes, Metro's youthful featured player, has been persuaded to serve as head of Viola Dana's supporting company for her three forthcoming special productions.

Judging from the present indications, the film combination of Dana and Hughes—first introduced to theatre-goers in Metro's "*The Chorus Girl's Romance*"—will be one to conjure with.

After Hughes's first Metro appearance, reviewers, exhibitors and theatre-goers generally, were so enthusiastic in their praise of his work that he was added to the company's list of stars under a contract that assured his appearance in Metro productions for a term of years.

While preparations were being made for his first picture under the new contract, representatives of the Famous Players company sought his service for James M. Barrie's "*Sentimental Tommy*." Hughes, who had been selected from a host of players who sought the opportunity of appearing in this coveted role, finally was loaned to the producing company for this picture only. The result was a series of almost unprecedented reviews in which Hughes was declared to be "the greatest screen find of recent years."

On his return to Hollywood, Hughes once more found himself a much sought individual, this time for the leading role in Viola Dana's newest Metro picture, "*Life's Darn Funny*," a Dallas Fitzgerald production from the Saturday Evening Post story, "*Caretakers Within*." After a series of conferences it was agreed that Hughes' own productions for Metro should be postponed pending the completion of this picture, in which Gareth played a difficult role. "*Life's Darn Funny*" is now showing at the Theatre.

Now, after viewing a studio run of the new picture, Hughes has been asked to continue the film partnership with Miss Dana for three new productions.

"The combination of Viola Dana in the star role, with Gareth Hughes in the male lead, is as nearly a perfectly balanced one as could be found," said Dallas Fitzgerald, who directed "*Life's Darn Funny*."

The stories that have been selected for Miss Dana's next three starring pictures, were chosen with a view to

giving both star and her gifted leading man every opportunity for the display of their special talents.

"*Life's Darn Funny*" was prepared for the screen by Molly Parro and Arthur Ripley, of Metro's West Coast scenario staff.

VIOLA DANA STARS IN "LIFE'S DARN FUNNY"

"*Life's Darn Funny*," is the expressive title of the comedy-drama in which Viola Dana is starring and which is now showing at the Theatre.

The screen production is a camera version of Christine Joep Slade's Saturday Evening Post story, "*Caretakers Within*." It was scenarized by Molly Parro and Arthur D. Ripley.

Dallas Fitzgerald, who directed Miss Dana in her four most recent productions, supervised her work. Mr. Fitzgerald's work has been closely associated with that of the vivacious Viola through his masterly direction of "*Blackmail*," "*Cinderella's Twin*," "*The Offshore Pirate*" and "*Puppets of Fate*."

Miss Dana enacts the role of a struggling little violinist who, after many years of trials and tribulations, sacrifices her ambition to attain the pinnacle of success in the music world in order to find happiness in another way.

"*Life's Darn Funny*" is Miss Dana's first picture since her return from New York, where she spent six weeks purchasing new gowns and reviewing all the new Broadway shows. "*Home Stuff*," an original story of Frank Dazey and Agnes Johnston, written especially for Miss Dana, was her last picture before going East.

This Dallas M. Fitzgerald production for Metro was photographed by John Arnold. The art settings were designed and executed by A. F. Mantz. For her leading man, Miss Dana has Gareth Hughes, Metro's youthful featured player, who consented to delay work on his own featured pictures so as to appear in "*Life's Darn Funny*," as the impecunious out-of-luck painter who turns costume designer. Other members of the supporting cast includes Eva Gordon, Mark Fenton and Kathleen O'Connor.

Viola Dana Uses Gowns Bought for Six Pictures in "Life's Darn Funny"

When Viola Dana, the Metro star, indulged her penchant for purchasing costly gowns on a recent visit to New York, she had in mind the requirements of at least half a dozen forthcoming Metro productions.

But all the plans of the tiny star have come to naught. For the contents of at least five trunks filled with frocks of every kind and variety have gone into just one picture! "*Life's Darn Funny*," her latest production now showing at the Theatre, required gowns just a little ahead of the styles, and in wholesale quantities.

So Viola, ever prodigal in the use of pretty costumes, emptied her entire wardrobe to adorn herself for the depicting of the piquant role given her in this picture adapted from Christine Joep Slade's Saturday Evening Post story, "*Caretakers Within*." French gowns, American gowns, and gowns that reflect only the girlish personality of Miss Dana are seen in unlimited numbers in this picture.

"*Life's Darn Funny*," prepared for the screen by Molly Parro and Arthur D. Ripley, is the story of a girl violinist who becomes interested in the success of a youthful artist. But the world refuses to participate in this kindly interest. Then, by chance, his feminine sponsor discovers that he possesses a genius for the designing of gowns. How this gift is used by little Zoe, the part enacted by Miss Dana, to bring success to the pair, is a story that permits the gifted Viola to use all of her unquestioned ability as a delineator of girlish roles.

Gareth Hughes, who recently signed a contract to play featured parts for Metro, delayed his first appearance in that capacity in order to play the leading male role in this picture. Other members of the cast are: Eva Gordon, Mark Fenton and Kathleen O'Connor.

"*Life's Darn Funny*" is a Dallas Fitzgerald production. It was personally supervised by Mr. Fitzgerald, who has directed the last three pictures in which Miss Dana starred.

VIOLA DANA in Life's Darn Funny

A LOVE STORY OF TWO HEARTS AND TWO ARTS

News Stories to Turn Readers Into Audiences

YOUTHFUL GARETH HUGHES AS ARTIST

Is Painter in Alice Lake's "Life's Darn Funny," Picture of Temperamental Aesthetes

Gareth Hughes, Metro's youthful featured player, enacts the leading male role in Viola Dana's special production, "Life's Darn Funny," now showing at the Theatre.

Back of this announcement is an interesting story. Hughes who played leading man in Miss Dana's company for "The Chorus Girl's Romance," made such a pronounced hit in that production that he was immediately signed by Metro to play featured roles. Two stories—the first under his new contract—were in the course of preparation for Hughes' productions when casting began for "Life's Darn Funny."

Then came the problem of finding a man who could fit into the difficult role presented in this story by Christine Jope Slade. The candidates had been sifted down to three when it finally was agreed that none of them would serve the requirements of the production. Then young Hughes volunteered to postpone his debut as a featured player in order to play the part of Miss Dana's picture.

In "Life's Darn Funny," a Dallas Fitzgerald Production for Metro, Miss Dana appears as a gifted violinist who, falling in love with an artist, abandons her own ambitions in order to aid him in his life's work.

The story is a screen version of Miss Slade's Saturday Evening Post story, "Caretakers Within," adapted by Molly Parro and Arthur Ripley. That photography is by John Arnold and the art direction by A. F. Mantz. The supporting cast in addition to Gareth Hughes includes Eva Gordon, Kathleen O'Connor and Mark Fenton.

Gowns Didn't Last As Long As Viola Hoped



1/2-Col. Cut or Mat No. 64-H

When Viola Dana, during her visit to New York, purchased costly gowns that filled five trunks, she intended to use them for six productions. But her plans came to naught, for Viola found she had to wear them all in one picture, "Life's Darn Funny," a Dallas Fitzgerald production for Metro now showing at the Theatre.

The reason is that her part in this story by Christine Jope Slade, which appeared originally in the Saturday Evening Post, requires gowns that are the last word in fashion. Gareth Hughes, actor of the title role of "Sentimental Tommy," is Miss Dana's leading man. Other members of the supporting cast include Eva Gordon, Kathleen O'Connor and Mark Fenton.

The adaptation to the screen is by Molly Parro and Arthur D. Ripley. John Arnold photographed the picture, and A. F. Mantz designed and executed the art settings.

"Life's Darn Funny"

Viola Dana, the petite Metro star, is of the opinion that the title of her latest picture was just made to express the way she finds things in this topsy turvy world.

Miss Dana returned to the coast after a six weeks vacation in New York during which she had a wonderful time. Then on reporting to the studios she was informed that the name of her next picture would be "Life's Darn Funny."

"Just what I think," sighed Miss Dana.

"Life's Darn Funny" was adapted from Catherine Jope Slade's Saturday Evening Post story, "Caretakers Within."

VENERABLE VIOLIN SEEN IN PICTURE

Belonged to Grandfather of Viola Dana, Star in "Life's Darn Funny"

Viola Dana is using in her latest Metro starring picture, "Life's Darn Funny," now showing at the Theatre, a violin made by her grandfather more than half a century ago. It was presented to the little star when she was a child struggling with early music lessons.

When Dallas Fitzgerald, who directed Miss Dana in her new production, told her that she was to enact the part of a little violinist, she immediately thought of the old violin she had stored away at her home. As a result, this instrument is playing a very important part in the production.

"Life's Darn Funny," a Dallas Fitzgerald Production is an adaptation by Molly Parro and Arthur D. Ripley of Catherine Jope Slade's Saturday Evening Post story, "Caretakers Within." Gareth Hughes is playing opposite Miss Dana in this production while Katherine O'Connor, Kate Price, Eva Gordon and Mark Fenton are in the supporting cast.

John Arnold photographed the picture and A. F. Mantz designed and executed the art settings.

QUEERNESS OF LIFE THEME OF PICTURE

The fact that you can never tell just what is going to happen, whether when you are down to your last sou and the clouds hang over your head, your luck may not change, or vice versa, whether calamity may not be around the corner at the heyday of prosperity was used as the foundation of a fascinating picture, "Life's Darn Funny," starring Viola Dana, and now showing at the Theatre.

The original plot of the picture came from Christine Jope Slade's Saturday Evening Post story, "Caretakers Within," which took the readers of this weekly by storm. Immediately upon its publication, officials of Metro saw the tremendous possibility inherent in it for a gloriously thrilling picture that would contain every element necessary for giving entertainment. The result is "Life's Darn Funny," a Dallas Fitzgerald production, adapted by Molly Parro and Arthur D. Ripley. It was photographed by John Arnold and A. F. Mantz executed the art settings. For her supporting cast Miss Dana has Gareth Hughes, Eva Gordon, Kathleen O'Connor and Mark Fenton.

Two-Col. Star Cut or Mat No. 64-L



VIOLA DANA

Viola Reveals Another Talent; Plays Violin In Latest Picture

One more evidence of Viola Dana's versatility is found in her newest picture, "Life's Darn Funny," now showing at the Theatre.

For in it, petite Viola is seen for the first time as a violinist. And, be it known, the little star is not merely a "filmed" violinist, but a musician who might have won recognition on the concert stage had she failed to climb so high in her screen work.

In this picture, which is from The Saturday Evening Post story, "Caretakers Within," by Christine Jope Slade, Miss Dana takes the part of a violinist who, falling in love with an artist, finds a unique method of furthering his interests.

"For years, I had an ambition, deep down in my heart, to become a real musician," said Miss Dana. "I used to play the violin when I was a child. I have stood before the mirror and wondered what it would be like to stand before a great audience and sway them as a great violinist always sways me."

"But fate plays strange pranks with our ambitions. Charlie Chaplin, the most serious of men, became famous as a comedian, and even more unexpected twists have been given to the lives of others. So I suppose that I should not complain when, yearning to see my name among those of great musicians, I find it among those of film players."

Miss Dana's appearance as a violinist is not the only evidence of her desire to inject realism into every phase of her work. When called upon to do a toe dance in "The Chorus Girl's Romance" recently, she showed she could do a creditable imitation of Pavalowa's famous dance.

Incidentally, Miss Dana offers her feminine admirers another evidence of her rare taste in wearing apparel, in her new production. On returning from New York recently, she carried with her five trunks filled with the newest creations, many of which are used with telling effect in the making of "Life's Darn Funny," which is a Dallas Fitzgerald production for Metro.

Molly Parro and Arthur D. Ripley adapted the story for the screen. The photography is by John Arnold and the art direction by A. F. Mantz. Miss Dana's supporting cast includes Gareth Hughes, Eva Gordon, Kathleen O'Connor and Mark Fenton.

The Unmusical Dog



1/2-Col. Cut or Mat No. 64-K

Viola Dana, who became a violinist in her Metro production, "Life's Darn Funny," a Dallas Fitzgerald production now showing at the Theatre, had an audience that included at least one extremely unappreciative member, "Barrie," a prize Airedale belonging to Gareth Hughes, her youthful leading man, stood at one end of the "set" on which Miss Dana worked and howled until the last note was played. Dallas Fitzgerald insisted that the dog had no ear for music—that Miss Dana's music isn't nearly as bad as some he has heard.

VIOLA DANA in Life's Darn Funny

A LOVE STORY OF TWO HEARTS AND TWO ARTS

These posters were made by The Fine Arts Lithographing Company, of which Joseph H. Tooker is president.



The twenty-four sheet stand to the left certainly stands out. When ordering ask for No. 64-Z.

POSTERS



Three-Sheet
No. 64-W



One-Sheet No. 64-T



Window Card



One-Sheet No. 64-V



Three-Sheet
No. 64-X

Art among the art's is a theme that gets the crowds. Hence these excellent three-sheets, with their attractive designs.

Special work went into the making of the one-sheets, which should be pasted everywhere. This applies also to the novelty cut-out window card.

APPEAL IN EVERY PICTURE

A glance at each one of the posters must convince you that they will catch attention. Special pains were taken to get the spirit of the picture and consequently all, from the one-sheet to the big stand, have outstanding appeal.



Six-Sheet No. 64-Y

LET THE WORLD KNOW

That the picture you are showing, "Life's Darn Funny," has a plot that will titillate the fancy and satisfy. The more generously you exploit the billboards of your town, the more you can depend on a good turnout at the box-office.

Rex Ingram's Production of

THE FOUR HORSEMEN OF THE APOCALYPSE

Has corralled about a million persons to date and made money for exhibitors in all the large cities. It will do the same for you.

The wide publicity given this picture, adapted by June Mathis, insures its success in your town. For booking, communicate with your Metro exchange or with the New York headquarters of

METRO PICTURES CORPORATION

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